

DESIGN REVIEW GUIDELINES FOR OBTAINING A CERTIFICATE OF APPROPRIATENESS

REHABILITATION PROJECTS

In designing a rehabilitation project in the Montford Historic District, the property owner should consider the following guidelines:

Changes to the Building Exterior

Wood was the most commonly used building material in early Asheville neighborhoods. The structural system of most homes is a wood framework referred to as balloon framing, a Victorian-era building innovation that set up all exterior bearing walls and partitions with single vertical studs and nailed the floor joists to those studs. Clapboard, a flush siding, board and batten, or textured siding (consisting of patterned wooden shingles) was then applied to the exterior. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example, decorative wooden sawnwork, moldings, brackets, pediments, balustrades, and columns embellished early Asheville buildings.

Wooden trim, sashes, and doors were typical even in commercial or residential buildings constructed or clad in masonry. Porches, fences, and storefronts often were constructed of wood as well.

Things to Consider As You Plan

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular maintenance program involving caulking and sealing, carpentry, cleaning, and painting will help to keep problems with wooden features and surfaces manageable. Flexible sealants and caulking protect wooden joinery from moisture penetration as the wood shrinks and swells, and a sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture. If a wooden feature or surface remains damp for extended periods of time, the possibility of mildew, fungal rot, or insect infestation increases dramatically.

Repair or replacement of deteriorated wooden elements or surfaces may involve selective replacement of portions in kind through splicing or piecing, or it may involve the application of a wood consolidant to stabilize the deteriorated portion in place. Specifying decay-resistant wood species for replacement of deteriorated wooden elements and surfaces may prevent future deterioration. The application of wood preservatives or the use of pressure-treated wood (wood chemically treated with preservatives during manufacture) can also extend the life of wooden elements and surfaces. However, some

pressure-treated wood must be allowed to weather for six to twelve months before it is primed and painted.

Resurfacing a wooden building with synthetic siding materials, such as aluminum, vinyl, asbestos, and asphalt, is usually a contrived and short-sighted solution to a maintenance problem. In fact, they may hide signs of damage or deterioration, preventing early detection and repair. At their best, synthetic sidings conceal the historic fabric of a building, and at their worst, they remove or destroy with nail holes the materials and the craftsmanship that reflect America's cultural heritage. Because the application of synthetic sidings does grave damage to the character of most historic buildings, it is not appropriate in the historic district.

Wood: Guidelines

1. Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, and architectural trim.
2. Protect and maintain wooden surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
 - Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
 - Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
 - Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint film is damaged or deteriorated.
3. Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
4. If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically feasible. Replacement of wood siding with composite concrete siding is not allowed.
5. It is not appropriate to replace painted wooden siding that is sound. If replacement of an entire wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture. Consider compatible substitute materials only if using the original material is not technically feasible.
6. If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
7. Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district.
8. It is not appropriate to clean or strip wooden features and surfaces with destructive methods such as sandblasting, power washing, and using propane or butane torches.

Use chemical strippers only if gentler methods such as low-pressure washing with detergents and natural bristle brushes are ineffective.

9. It is not appropriate to strip historically painted surfaces down to bare wood and apply clear stains or finishes to create a natural wood appearance.
10. It is not appropriate to replace or cover wooden siding, trim, or window sashes with contemporary substitute materials such as aluminum, masonite, or vinyl.
11. It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.

Masonry

Site features as well as building elements, surfaces, and details executed in masonry materials contribute to the character of Montford's historic districts. Pebbledash is the most common decorative masonry finish above the foundation in the district. A variety of historic masonry materials, such as brick, terra-cotta, limestone, granite, pebbledash, stucco, slate, concrete, cement block, and clay tile, are employed for a range of district features, including sidewalks, driveways, steps, walls, roofs, foundations, parapets, and cornices.

A few clay tile roofs and a number of slate roofs, occasionally embellished by patterns created through variations in color and shape, distinguish some early Asheville buildings. Brick and stone foundations are quite common in the district. Original granite curbing and patterned brick sidewalks contribute to the character of some district streetscapes as well.

Things to Consider As You Plan

Masonry surfaces require minimal maintenance and are known for their durability. They develop a patina over time and should be cleaned only when heavy soiling or stains are beginning to hold moisture and accelerate deterioration of the masonry surface. Usually, gentle cleaning with a low-pressure water wash with detergent and the scrubbing action of a natural bristle brush, will accomplish the task. Occasionally, a chemical masonry cleaner may be necessary. In that case it is important to select a chemical cleaner that is appropriate for the specific masonry material, to test the solution on an inconspicuous sample area in advance, to follow recommended application procedures, and to neutralize and rinse the surface thoroughly to prevent any further chemical reaction. The use of abrasive methods such as sandblasting, waterblasting, and power washing is destructive to historic masonry surfaces and not appropriate.

The painting of unpainted masonry surfaces is not considered appropriate because it conceals the inherent color and texture and initiates a continuing cycle of paint maintenance. However, the repainting of previously painted masonry is encouraged over attempts to remove the paint films chemically or abrasively.

Moisture penetration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints. The wall can be repaired through skillful repointing of the joints with new mortar. Before repointing, any loose or deteriorated mortar must be removed with hand tools, taking care not to chip or damage the surrounding masonry. In a proper repointing, the new mortar will match the visual and physical properties of the original mortar, including its strength. Mortar high in portland cement exceeds the strength of historic brickwork and will deteriorate it. The new mortar joint should match the original in width and profile. Moisture damage may also cause a stucco coating to separate from its masonry backing. To repair it, any loose or deteriorated stucco should be removed, and the area

should then be patched with new stucco to match the original in composition, texture, color, and strength.

If masonry units themselves are damaged or missing, replacement units should match the original as closely as possible in design, material, dimension, color, texture, and detail. Beyond the individual units, any bonding pattern or detailing of the original feature should be duplicated. Given the selection of brick and stone units available today, replacement in kind is generally not an issue. Consequently, substitutions of materials or masonry systems, such as concrete units for brick or exterior insulation systems for traditional stucco, are not considered appropriate.

MASONRY: GUIDELINES

1. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, roofing materials, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, and sills.
2. Protect and maintain historic masonry materials, such as brick, terra-cotta, limestone, granite, pebbledash, stucco, slate, concrete, cement block, and clay tile, and their distinctive construction features, including bonding patterns, corbels, water tables, and unpainted surfaces.
3. Protect and maintain historic masonry surfaces and features through appropriate methods:
 - Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
 - Clean masonry only when necessary to remove heavy soiling or prevent deterioration. Use the gentlest means possible.
 - Repaint painted masonry surfaces when needed.
4. Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.
5. Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing or if damp walls or damaged plaster indicate moisture penetration. Before repointing, carefully remove deteriorated mortar using hand tools. Replace the mortar with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
6. If replacement of a deteriorated detail, module, or element of a masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature. Consider compatible substitute materials only if the original material is not viable.
7. If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute materials only if the original material is not available.
8. If a masonry feature is completely missing, replace it with a new feature based on accurate documentation of the

original feature or a new design compatible with the scale, size, material, and color of the historic building and district.

9. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting, high-pressure waterblasting, and power washing.
10. Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and district. It is not appropriate to paint unpainted masonry surfaces that were not painted historically.
11. Pebbledash should match original in texture and application.
12. It is not appropriate to cover traditionally exposed brick or stone surfaces with materials like stucco, concrete, or wood.

ARCHITECTURAL METALS

In the historic district a variety of architectural metals are employed in the detailing and the surfacing of buildings, streetscape elements, and site features. Architectural metals are commonly used for numerous roofing and guttering applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Beyond those building features, other architectural elements often crafted or detailed in metal include storm doors and windows, vents and grates, casement windows and industrial sash, railings, storefronts, hardware, and trimwork. Architectural metals also appear throughout the districts in the form of fences, gates, streetlights, signs, signposts, and site lighting.

Traditional architectural metals, such as copper, tin,terneplate, cast iron, wrought iron, lead, and brass, and more contemporary metals, such as stainless steel and aluminum, are all found within the historic districts. The shapes, textures, and detailing of these metals reflect the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded.

Things to Consider As You Plan

The preservation of architectural metal surfaces, features, and details requires regular inspections and routine maintenance to prevent their deterioration due to corrosion, structural fatigue, or water damage. Corrosion, or oxidation, of metal surfaces is a chemical reaction usually resulting from exposure to air and the moisture it contains, but corrosion can also result from galvanic action between two dissimilar metals. With all ferrous metal surfaces, maintaining a sound paint film is critical in protecting the surfaces from corrosion. Copper and bronze surfaces, however, develop a distinctive patina and should not be painted. If a paint film fails, leaving a ferrous metal unprotected, corrosion begins. The subsequent removal of all rust and immediate priming with a zinc-based primer or other rust-inhibiting primer is critical to halt the deterioration and prevent future corrosion.

The cleaning of architectural metals varies, depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin,terneplate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture. However, any chemical cleaner should be tested on an inconspicuous sample area in advance to determine if it will discolor or alter the metal itself. Abrasive cleaning techniques such as grit blasting are too harsh for soft metals and should never be used on them.

Cleaning hard metals, such as cast or wrought iron and steel, is best accomplished by handscraping or wire brushing to remove any corrosion before repainting. In extreme cases a low-pressure (80-100 lbs. per square in.), dry-grit abrasive cleaning may be necessary if wire brushing has proven ineffective.

Patching or replacing deteriorated metal in kind is always preferable to using substitute materials. Corrosion due to

galvanic reaction between dissimilar metals limits the options of patching one metal with another. If a detail of a painted metal feature such as a decorative cornice is missing or deteriorated, replacement in kind may not be feasible, and the replication of the detail in fiberglass, wood, or aluminum may be appropriate. However, asphalt products such as roofing tar corrode metals and should never be used to patch flashing or other metal surfaces.

ARCHITECTURAL METALS: GUIDELINES

1. Retain and preserve architectural metal features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, and fences.
2. Retain and preserve architectural metals, such as copper, tin, brass, cast iron, wrought iron, lead, and teneplate, that contribute to the overall historic character of the district.
3. Protect and maintain architectural metal surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and paint film failure.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Clear metal roofs and gutters of leaves and debris.
 - Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
 - Clean when necessary to remove corrosion or to prepare for recoating. Use the gentlest effective method.
 - Repaint promptly when paint film deteriorates.
4. Repair deteriorated architectural metal features and surfaces using recognized preservation methods for splicing, patching, and reinforcing.
5. If replacement of a deteriorated detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
6. If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
7. If an architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color with the historic building and district.
8. Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district.

9. Clean soft metals, including lead, tin,terneplate, and copper, with chemical solutions after pretesting them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.
10. Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure dry-grit blasting only if handscraping and wire brushing have been ineffective.
11. It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance.
12. It is not appropriate to patch metal roofs or flashing with tar or asphalt products.